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This course of study is one of speech improvement concerned primarily with the development of correct habits of oral communication in secondary school students. Such a course should be concerned with improvement in three main areas: projection, agreeable quality, and intelligibility. In most curricula the English teacher is the logical one for carrying out a program of this nature. First, every teacher should be a speech teacher in part. It would serve all schools well to include a course in speech in their curriculum. The most important unit of the program, perhaps, is its launching. Students should be made aware of the aims, of the procedures and activities, and of the methods of evaluating the program. Succeeding units may be concerned with developing auditory discrimination, voice and articulation, visual communication, oral interpretation of literature, choral reading, public speaking, and dramatic arts.

(Appendix contains the following: the international phonetic alphabet, samples of an articulatory sheet, a check sheet, a unit plan in developmental speech, a modified speech plan, a lesson, a unit plan, and how to conduct a meeting.)

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Curriculum Materials

for the SECONDARY Level

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1960

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PUBLIC SCHOOLS OF THE DISTRICT OF COLUMBIA
Carl F. Hansen, Superintendent

A CURRICULUM GUIDE IN SPEECH

for the Secondary Schools

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1960

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Washington, D. C.

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PURPOSE

This "Course of Study in Speech Improvement for the Secondary Schools of Washington, D.C." is designed to assist the classroom teacher, as well as the specially trained teacher of speech improvement on the secondary level.

This is not a course in speech correction for children with physical handicaps, nor is it a course for the teaching of highly technical knowledge which should be reserved for those planning to become speech specialists. It is a course in speech improvement concerned mainly with the development of correct habits of oral communication in secondary school students.

Since speech habits are the results of environmental factors and learned behavior, the course is organized for the teaching of secondary school pupils who have the following characteristics:

I. Poor Speech Habits
   A. Needing linguistic awareness
   B. Needing intensive speech training

II. Fair speech Habits
   A. Needing assistance with minor problems of communication
   B. Needing further development in effective communication

III. Acceptable Speech Habits
   A. Needing development in the refinements of communication arts
   B. Needing development in mastery of visual communication

The teacher should be cognizant of the wide range of language facility among individuals in a classroom and should provide for these differences through screening tests and selection of materials. The needs of the class should indicate the selection of units and the amount of time given to each area.

Statement of Philosophy:

> The course in speech improvement should not attempt to set a standard of accent. It should attempt to improve the standard of speech in three areas: projection, or the ability to be heard; agreeable quality, or the absence of such unpleasant factors as nasality, breathiness, thinness, harshness; intelligibility, or the involvement of articulation, pronunciation, and observance of the rhythmic laws for good conversational speech.[1]

Speech - The Omnipresent:

People talk! In usual circumstances, a great percentage of our waking hours is spent in oral communication of ideas.

The average secondary school student is no exception. He has received publicity on a national basis in this aspect of communication. He uses speech daily in every classroom, for every subject, in the cafeteria, on the playground, in the

---

[1] Hoffmann, Charles P. "A Guide for the Teaching of Speech Fundamentals in the District of Columbia Secondary Schools", 1957; Unpublished Guide, Public Schools of the District of Columbia, p. 1.

halls, and in activities after school. The demands of modern life put increasing emphasis on his ability to communicate orally.

Yet, after the child's "first speech" (his birth cry), he frequently receives no further assistance in the development of correct speech skills. His speech "just grows" -- even in the schools.

The English Teacher - A Panacea:

In some schools the child receives only the instruction of the overburdened English teacher whose program also includes guidance and instruction in English grammar, writing, spelling, reading, appreciation, etc.

Often, the English teacher, although highly qualified in teaching literature, developing writing skills, and even having highly specialized knowledge of the techniques of teaching reading, is himself a victim of the "laissez-faire" attitude about speech, has received no specialized assistance in the formation of his own speech patterns, and has, therefore, little knowledge of how to help the pupil develop speech as an asset rather than as a liability.

At best, even if the English teacher is prepared to teach speech, time during a regular English class does not permit him to give the students the amount of constructive instruction needed in speech.

Every Teacher - A Speech Teacher:

Speech is learned through imitation. The pupil imitates the speech of his parents, his peers and his teachers. Thus the responsibility of the teacher so far as the development of correct speech habits in his pupils is immediately apparent.

Each teacher's program of studies is related to speech. The responsibility of each teacher in the school to the pupil, insofar as speech is concerned, cannot be over-emphasized.

Because reading and speech are used constantly in every subject, every teacher should be informed about the basic techniques of helping his students acquire skill in utilizing these tools of communication to the best advantage.

The need for assistance in oral communication frequently arises from the subject matter of the course. The informed teacher can make it possible for oral improvement to return and enrich the subject.

Teachers who attempt to instruct in speech improvement, and who have not been afforded the opportunity of receiving some instruction in basic or fundamental speech principles, often misteach. The pupils may reflect such instruction by incorporating into their speech such undesirable traits as:

1. Highly pedantic, exaggerated, jerky patterns.

2. Certain inconsistencies in vowel and consonant production which strike the listener as "false" or affected.

3. Loud voices as opposed to well-projected voices.

4. Incorrect conceptions about the formation of consonants and vowels which result in distortions.

5. Slovenly speech resulting from poor motivational procedures for speech improvement, and as a resistance on the part of the pupil to a proposed pattern which he rejects.

6. Inaudibility and/or poor articulation due to constant pressure for improvement without being guided in how to improve.

7. The incorporation of incorrect speech patterns as a result of imitation of faulty patterns of the teacher.

The Speech Teacher - A Need:

In almost every secondary school the large number of pupils needing improvement in oral communication is great enough to warrant the services of qualified speech teachers and the inclusion of speech in the curriculum. These pupils are not the physically handicapped children who attend speech correction classes. They are the physically normal pupils whose levels of linguistic usage are frequently inadequate in meeting the multiplicity of demands for oral communication in personal conversation, in classroom discussion, and in the areas of their everyday life.

They are the students whose speech has been moulded and established by their environmental backgrounds. They are the pupils who are in need of special assistance in developing effective habits of communication which will enable them to live more capably in a civilization which demands fluency.

UNIT I

LAUNCHING THE SPEECH PROGRAM

KING LEAR . . . mend your speech a
little, lest it mar your fortunes.

King Lear, Act I, Scene 1.

UNIT I

LAUNCHING THE SPEECH PROGRAM

Point of View:

The launching of the speech program is, perhaps, the most important single unit of the course.

Great care should be taken in the presentation of this unit. The teacher should be guided by the purpose of the unit, and not become so involved in theory that it becomes an end in itself. Notice that the objectives are motivational in nature. The acquisition of subject matter by the pupils is not a goal. The teacher should seek to establish a "mood" for the course. This mood should develop throughout the course.

A desire to change is the first requirement of speech improvement.

I. SPECIAL AIMS:

A. To inspire in the students attitudes which will facilitate speech and personality improvement.

B. To stimulate in pupils a curiosity about their own speech patterns and the speech patterns of others.

II. SPEECH AIMS:

A. To motivate students to a realization of the close relationship which exists between speech development and personality development.

B. To provide students with a basis for the development of critical awareness.

C. To provide a basis for acquiring an insight into elements which mould speech patterns.

D. To establish rapport with the class and within the class.

E. To acquaint pupils with the purposes of speech improvement and its importance to every phase of his life.

F. To record the voices of the students for purposes of teacher diagnosis and pupil ear-training.

III. PROCEDURES AND ACTIVITIES:

Since the purpose of the launching activity is to arouse interest and stimulate relevant thinking and discussion, the most desirable activity will be one which is entertaining, imaginative, and adapted to the individual class.

A. Motivational Activities:

1. Ways in which speech may improve personality
   a. Social relationships
   b. Academic relationships
   c. Future business relationships

2. Purposes of speech instruction

3. Speech as an important tool in
   a. Other subjects and everyday life
   b. Development to full capacity
   c. Personality and social adjustment

4. Brief history of the art of verbal communication
   a. Theories of the start of language
   b. Uses of the speech organs
      (1) Vegetative
      (2) Overlaid function of communication
   c. Names of the articulators

5. Speech as an imitative art
   a. Influences of environment
      (1) Home
      (2) Peers
      (3) School
      (4) Region
      (5) Personal attitudes
      (6) Physical condition

6. Speech and the total personality
   a. Opinions of others based on
      (1) Visual symbols
      (2) Auditory symbols as revealed in speech

7. Development of critical awareness
   a. Knowledge of speech sounds
   b. Knowledge of underlying causes of deviations
   c. Tolerance and understanding of others

8. Instructions for administering diagnostic test
   a. Correct procedure to be used
   b. Effective use of microphone
   c. Purpose of test

B. Student Activities and Experiences:

1. Brief, informal, personal introduction by each student
2. Discussions growing from Motivational Activities
3. Learning about fellow classmates and their potential as aides in personal development in
   a. Bar-training
   b. Speech improvement

4. Keeping illustrated notebooks of pertinent materials
5. Learning to follow directions
6. Recording for diagnostic purposes
7. Listening to initial recording for "fun"

IV. EVALUATION OF UNIT

Certain characteristics should be observable at the termination of the unit.

A. Various expressions of the students' desire to improve

B. Indications of unity in the class from the standpoint of utilizing mutual interest as resources for speech improvement

C. Healthy attitude toward criticism

D. An organized approach to class as evidenced in

1. Attentiveness
2. Discussions
3. Materials in notebooks
4. Observance of courteous procedures in recording, in moving about room, and toward each other

UNIT II

DEVELOPING AUDITORY DISCRIMINATION

The hearing ear is always found
close to the speaking tongue.

Emerson
Traits of the English Race

UNIT II

DEVELOPING AUDITORY DISCRIMINATION

Point of View:

In this unit two important tools are introduced -- Listening and The International Phonetic Alphabet. Both should be taught from the standpoint of their use in the process of improving speech and not as the purpose of the unit. Both skills are aids.

Listening is a very significant medium in the process of learning. As such, it may be introduced in correlation with the learned activities in reading and English classes. The fact that listening can be improved by drill should be emphasized, and the practicality of applying the techniques learned in speech class to situations in other class work, in social activities, in modern entertainment activities, and in enriching the life of the student must be emphasized. It is important, however, for the teacher to keep in mind that listening, as used in the speech improvement class, is a type of selective listening which trains the student to listen actively for speech errors and corrections.

The International Phonetic Alphabet should be taught through usage only. Do not teach IPA by distribution of the entire alphabet and insistence upon the learning of each symbol. Instead, teach IPA during each listening activity by using IPA as "visual speech", introducing symbols to indicate differences. Only through this cumulative process will transcriptions of entire words be used.

By the end of the course, students should have some visual idea of a speech sound. IPA should be used as an aid in the same way that listening is an aid. The use of the phonetic alphabet should not be an end in itself.

This unit may be used as preparation for classes in speech improvement, and with adaptation, for classes in oral interpretation of literature, public speaking and debate, discussion, etc.

I. SPECIAL AIMS:

A. To develop in students skills and attitudes essential to habits of effective listening

B. To develop in students a recognition of listening as a communication skill which assists him in varied learning processes

C. To develop in students a recognition of the importance of listening in all life situations

II. SPEECH AIMS:

A. To stimulate students' interest in listening through analysis of listening attitudes

B. To improve listening abilities of students through training

C. To relate listening abilities to other learning situations

D. To develop the auditory sense of students as an aid to speech improvement

E. To encourage pupils to begin a critical analysis of their own speech

F. To correct errors in voice production, articulation, and fluency in speech

G. To develop in students the skill of highly selective listening as applied to a specific speech sound

H. To initiate the skill of recording visual speech

I. To develop in pupils the kinesthetic coordination needed for the correct articulation of specific sounds

III. PREPARATION:

The teacher should prepare for this unit by listening carefully to the recordings made by the students, and by compiling a list of articulatory and vocal errors most commonly made in that specific class.

IV. PROCEDURES AND ACTIVITIES:

A. Differentiation between hearing and listening
   1. Hearing - sound perception
   2. Listening - interpretation of sound symbols

B. Listening as an intellectual process

C. Factors that influence listening
   1. Environment
   2. Motivation
   3. Purpose
      a. Casual
      b. Appreciative
      c. Thoughtful
      d. Questioning
      e. Analysis
      f. Critical

D. Correlation of listening in speech listening in English and reading classes

E. Selective listening as an aid to speech improvement
   1. Isolation of the two errors most commonly made in recordings
   2. Listing of specific words containing the two errors most commonly made in recordings (On board)
   3. Giving correct sounds for each word listed
   4. Playing back recordings, stopping frequently for discussion of distortions

5. Having pupils listen for specific errors as cited. Playing back isolated word for accurate and careful listening
6. Having class listen for the same errors made in other words during the discussions
7. Adding those new words to the list
8. Distributing a list of words containing the two selected sound combinations
9. Having class pronounce those words after teacher. (In unison)
10. Listening for variations among members of the class
11. If an error is made, having the individual pronounce the word, making the correction.
12. Listening to the recordings again (complete playback), having class spot two specific errors
13. Placing words in sentences, with correct phrasing, reading sentences individually
14. Class evaluation of individual performance

F. Selective listening in developing the ability to make specific sounds correctly

1. Demonstration and description of correct placement of articulators in the production of a specific consonant or vowel
2. Having students get the "feel" of placing articulator in correct position for the production of a sound
3. Repeating procedures (as listed above) for application to new words, stressing correct placement of articulators for production of selected sound
4. Having pupils compose sentences using words on list
5. Having criticisms by students after each sentence
6. Recording sentences in which the sounds are correctly produced
7. Playback and evaluation of sentences

G. Selective listening as applied to voice

1. Differentiating between
   a. Projection and loudness
   b. Appropriate projection and inaudibility
   c. Supported tone and nasality, throatiness, and thin tone

2. Discussing resonance as applied to
   a. Radio loudspeaker
   b. The vocal mechanism

3. Discussing the value of projection and resonation

4. Discussing voice quality

5. Listening to recordings for evaluation of voice characteristics as listed above.

6. Identifying evidences of excellencies and errors in recordings (of voice)

7. Preparing short, informal talks by class

8. Taking notes of criticism on speeches

9. Discussing and evaluating speakers' voices

H. Selective listening as applied to content of speakers' presentation

1. Practicing giving and listening to directions
   a. Having one student give directions and another follow them
   b. Having class evaluate performances

2. Practicing listening in conversation
   a. Having two pupils engage in a prepared conversation
   b. Having class take notes on conversation
   c. Having class report on content of the conversation
   d. Having class analyze the response as indication of speaker's listening habits

3. Practicing listening to prepared oral discourse
   a. Listening to recordings of
      (1) Appropriate poems
      (2) Appropriate short talks
      (3) Selected short, familiar, historical speeches (such as The Gettysburg Address)

   b. Taking notes from the standpoint of the meaning of the selection

   c. Telling concisely, in one statement, the main idea of the selection

   d. Writing a summary or outline of the selection

   e. Writing answers to a short quiz on the selection

   f. Evaluating individual response to the selection as indications of listening habits

   g. Listening to recordings of newscasts (Tapes - professional)
      (1) Listing of facts as reported
      (2) Evaluation of listening habits as indicated by
         (a) Complete misstatements
         (b) Half-truths listed
         (c) Interpretations, on part of listeners, of personal opinions
         (d) Accuracy

   h. Listening to prepared speeches by a few members of the class
      (1) Summarizing the content of the speech
      (2) Writing an outline of the speech
      (3) Appointing three or four students to listen for answers to specific questions in speech and be evaluated by class

i. Playing a recording of a poorly prepared speech
   (1) Having class write main idea
   (2) Discussing why this is difficult

4. Reaching conclusions about listening

   a. The listener, not the speaker, is primarily responsible for the learning which takes place

   b. Sustained attention to the speech depends upon the listeners' continual mental activity

   c. Improvement in speech is dependent upon highly selective listening

   d. Effective listening can enrich one's life

V. EVALUATION AND TESTING:

A. The following indications of improved listening habits should be observed

   1. Alert recognition of previously introduced sound deviations

   2. Student-questions concerning individual voice production

   3. Improved ability to follow directions

   4. More complete lists of sounds heard and interpreted in "listening tests" involving "Listening for Classroom Sounds"

B. The following evaluations of listening habits may be ascertained by

   1. Comparison of results on pre-unit and post-unit standardized tests

   2. Reading a paragraph and asking students to take notes and submit notes for evaluation

   3. Checking in other subjects for indications of improvement in listening habits

   4. Giving a "subject matter" test in listening

C. In speech improvement classes the progress of the individual in correcting errors is directly related to his progress in the cultivation of correct habits of listening

UNIT III

VOICE AND ARTICULATION

Time should be given in the curriculum in proportion to the subject as used in real life.

French

UNIT III

VOICE AND ARTICULATION

Point of View:

The teacher must prepare students for the study of voice and articulation with careful foresight. The various techniques used in such a class can easily create an atmosphere which is not conducive to learning and progress unless the teacher has taken definite steps to unify the class's objectives, and to motivate the students for improvement.

I. Some of the necessary techniques which might promote problems unless used wisely and with foresight and preparation are:

A. Drill

1. Use imagination in the appropriate selection of drill material.
2. Once the type of material for a specific drill has been introduced, students may prepare some of their own drill material for the class.
3. Mimeograph or otherwise duplicate drill material instead of writing it on the board.
4. Samples of drill material may be found in
   a. A Guide for the Teaching of Speech in the D.C. Secondary Schools, 1957, by Professor Charles P. Hoffmann. (Distributed by the Public Schools of the District of Columbia).
   b. Exercises and Drills selected from pupils' textbooks in other fields.
   c. Overheard conversations throughout the school.
5. Use of variety in the manner of conducting drills.
6. When unison in drill is used, move about the room so that performance of the individual may be evaluated, and so that the drill may be personalized.
7. When it is necessary to interrupt or end the drill, have immediate and unqualified cessation of all sounds before proceeding to the next activity. (Individual students often provide distractions by continuing with drill after signal for stopping has been given).
8. Emphasize daily conversation outside the speech class as the best possible drill.
9. Relate the purpose of the drill with its use constantly.

B. Criticism:

Criticism is a necessary part of speech improvement. It is essential, therefore, that healthy attitudes toward the giving and receiving of criticism be established before and during the course in voice and articulation.

1. An analysis of criticism and its possible outcomes is helpful in establishing rapport.

2. Emphasis on the impersonal aspects of criticism as used in this class should be made.
3. An understanding of the individual student and his reaction to criticism should indicate the form which teacher-criticism of that student should take.
4. The use of varied methods of criticism should be helpful:
    a. After each performance (Teacher-)
    b. Group discussion of individual after entire performance
    c. Assignment of groups for specific areas of criticism
    d. Class assignment to use critic forms to be given to teacher, then to the individuals criticized.

C. Individual Attention:
1. Keep the entire class in mind when giving individual attention. The production of the individual is an opportunity for the ear-training of the group.
2. When extensive individual attention is indicated, make it a part of the instruction of the entire class by having the student placed in the front of the room, thus enabling focus of attention.
3. If an individual has a speech deviation which is not common to the class
    a. Use the deviation as ear-training for entire class
    b. Use the assistance of the entire class in providing correct patterns
    c. Build up a feeling of mutual assistance and interest in the class by commendation and encouragement

D. Recording:
1. Courtesies to be observed during recording must be emphasized. Permit students to be aware of these courtesies by explaining, demonstrating, and listing
    a. The purpose of recording
    b. The importance of recording and its relationship to improvement
    c. The definite procedure of reporting to the microphone
    d. The effective use of the microphone
    e. The activity and/or attitude of the class during recording

2. If at all possible, have the recorder set up before the class enters the room.

3. Permit students to familiarize themselves with the test and with the procedure before beginning to record.

4. Especially on the junior high school level, do not permit students to handle the tape recorder unless an individual student has received previous, personal training in the operation of the machine.

5. Be consistent in the observance of rules.

VOICE AND ARTICULATION

I. GENERAL OBJECTIVES:

A. To assist students in the personal development of their potential as citizens

B. To assist students in the development of a skill which will prove an asset in all walks of life in their present and future

II. SPEECH AIMS:

A. To stimulate students' interest in the development of the speaking voice

B. To stimulate students' interest in the development of skill in the use of the articulators

C. To develop skill in the effective use of the speaking voice

D. To develop skill in the effective control and use of the articulators

III. PROCEDURES AND ACTIVITIES:

A. Recapitulation and review of Section A, Unit I, Launching the Speech Program, page 6.

B. Personality and achievement as related to speech

C. Reasons for the improvement of voice and habits of articulation
   1. Personal development
   2. Acceptance in social and educational environment
   3. Social asset
   4. Academic asset
   5. Adequacy and fluency

D. Methods of improving voice
   1. Auditory - hearing difference
   2. Kinesthetic - recognizing the feeling in the muscles
   3. Visual -
      a. Lines for intonation patterns
      b. Phonetic transcriptions
   4. Tactual - distinguishing between voiced and unvoiced sounds
   5. Use of individual analysis sheets

E. Vocal characteristics and adjustments
   1. Volume
      a. Importance of good posture
         (1) Diaphragm
         (2) Support of tone
         (3) Support of tone to ends of phrases
      b. Importance of good muscular control
         (1) Lifting a chair
         (2) Bouncing a ball
         (3) Throwing a ball
      c. Animation and physical vigor

2. Pitch
   a. Use of hands to indicate height of speech changes
   b. Klinghart method of showing intonation patterns

3. Quality
   a. Breathiness - (adolescent trait of girls)
      (1) Gasps before talking
      (2) Too much air around sounds
   b. Huskiness - too much unvoiced breath in back of throat
   c. Severe hoarseness
      (a) Relaxation exercises
      (b) In extreme and persistent cases advise medical examination
   d. Stridency - "Excited", tense

F. Areas of frequent deviations in the production of vowels and diphthongs
1. Retraction - lifting tongue backward in production of a speech sound
2. Omission of vowel sound - as omitting the second "i" of "difficulty"
3. Addition of vowel sounds - as in putting an extra "e" in "athletic"
4. Glottal plosives - harsh, popping attack on initial vowels or after "g"
5. Flatness of vowels - lack adequate oral resonance
6. Nasal and denasal substitutes - nasal resonance given to vowels
7. Prolongation and drawling - Over-emphasizing vowels to the extent of "drawing them out"
8. Off-glide - turning a vowel into a diphthong or a diphthong into a "triphthong" by the addition of another vowel, usually the schwa
9. Vowel-diphthong confusion - Vowels are pronounced as diphthongs - (ma-in for man)
   Diphthongs as vowels - (tam for time)
10. Laxness - slackness in the production

G. Areas of frequent deviations in the production of consonant sounds
1. Omission of consonants
   a. Final
   b. Medial
2. Substitutions of consonant sounds
3. Laxness in forming fricatives "f" and "v" or in forming plosives "p" and "b"
4. Over-affrication
5. Dentalization - production of "t" and "d" with tongue-tip to teeth
6. Over-aspiration of "t","f","p"
7. Voicing confusion - failure to voice those sounds which should be voiced and/or voicing those sounds which should be voiceless
8. Lisping - any faulty articulation of fricatives or affricates

H. Common deviations in rhythm and phrasing
   1. Strong-weak form errors - using the strong forms of relatively unimportant words
   2. Pedanticism - Word-calling in an attempt to be precise
   3. Jerkiness - Lacking in smoothness
      a. Often directly related to reading difficulties
      b. Related to tensions
   4. Stereotyped - Mechanical repetition of a pattern with little attention to sense

I. Common deviations in rate
   1. Too slow - long-drawn-out and usually lacking in vigor
   2. Too short - Sense groups broken up and/or words rushed

J. Basic procedure for correction of deviations
   1. Select words in which the sound is made
   2. Teach the sound in isolation
      a. Demonstrate correct sound
      b. Listen to deviation
      c. Give correct articulation of sound
      d. Have students give correct articulation
      e. Use auditory and kinesthetic methods interchangeably
      f. Always place sound back into word
      g. Have students repeat correct sound in words
      i. Use IPA in showing differences between deviation and correction
   3. Place words into drill sentences
   4. Drill
      a. Use variety
      b. Use "sing and say" method
      c. Include both group and individuals in drill
   5. Make recordings of corrected sound
   6. Compare recording with initial recording

K. Variations of basic procedure
   1. Appropriate introduction of or review of
      a. The Speech Machine - (Anatomy of speech)
         (1) The articulators
         (2) The resonators
         (3) The muscles of voice production
   2. Formation of an informal speech choir for an interpretation of a selection using sounds being studied
   3. Correlation of learned activities with the presentation of occasional informal talks and with listening exercises
      a. Newscasts
      b. Practice of reports to be given in other subjects
      c. Dramatizations of telephone conversations
      d. Dramatizations of other social situations
   4. Relate all activities to the purpose of the day

EVALUATION AND TESTING:

A. Comparison of final recording with progress recordings and with final recording

B. Comparison of final analysis sheets with final sheets

C. Indications from teachers of other subject matter

D. Observation of differences in attitudes of students

E. Tests on subject matter

UNIT IV

VISUAL COMMUNICATION

Your face ... is as a book where man
May read strange matters.

Shakespeare
Macbeth, Act I, Scene iv

UNIT IV

VISUAL COMMUNICATION

Point of View:

Visual communication, like so many of the traits which we acquire early in life, is often left to the individual for development. It is frequently the forgotten aspect of reading and speaking. The usually self-conscious secondary school student should be made aware of the fact that this unit can be of value to him in life situations, and should be encouraged to practice the learned techniques of visual communication outside the classroom.

The student should be encouraged in the realization that there is a language of physical action which is as specific as the language of words.

I. GENERAL AIM:

To develop poise and control of bodily movement as aids to effective oral communication

II. SPECIAL AIMS:

A. To develop skill in the use of the body in the communicative process

B. To provide practice materials as opportunities for visual communication

C. To develop grace and poise in bodily movements

D. To develop in students an understanding of the relationship between emotion and muscular response

III. PROCEDURES:

A. Everyone communicates visually

B. Visual symbols are interpreted by others
   1. Manner of dress
   2. Facial expressions
   3. Posture and carriage

C. Visual communication adds to entertainment
   1. Television
   2. Plays
   3. Speakers
   4. Movies
   5. Sports events

D. Certain visual symbols have almost universal interpretation

E. The effect of visual aspects on an audience
   1. Approach to the platform
   2. Attitudes before beginning to speak

3. Meaningful eye-contact with audience
4. Facial expressions
5. Posture
6. Gestures
    a. Indecisive or decisive
    b. Unattractive or attractive
    c. Appropriate or inappropriate
    d. Natural or unnatural

F. The communication of ideas through visual signals
1. Pointing
2. Indicating
3. Nodding
4. Shaking head
5. Varied facial expressions
6. Varied facial gestures

G. The communication of mood through visual means (Made with whole body)
1. Animation
2. Dejection
3. Sadness
4. Happiness
5. "Tired blood"
6. Embarrassment or uneasiness
7. Nervousness
8. Confidence
9. Mystery
10. Pleasure

H. Tendencies to imitate
1. Noticeable in animals
2. Starts early in infancy in humans
3. Listeners tend to imitate the speaker (emphatic response)

I. Relaxation and poise are achieved through
1. Good posture
    a. Adds to appearance
    b. Improves personality
    c. Improves physical condition
    d. Improves voice quality
    e. Gives freedom to bodily action
    f. Gives balance

2. Mastery of actions
    a. People have natural impulse to move for expression
    b. Close relationship between words and actions
    c. Can be used to dispell nervousness
    d. Helps to control the voice
    e. Has a desirable effect on the audience

IV. STUDENT EXPERIENCES AND ACTIVITIES:

A. Exercises in relaxation - (For release of muscular tensions)
1. Rag doll exercise - used effectively with appropriate music
    a. Stand with feet apart

b. Drop chin toward chest
c. Let weight pull head over
d. Let shoulders sag
e. Let body collapse from waist
f. Let head and arms flop like rag doll

2. From sitting position gently rotate head as though on a pivot

B. Exercises for co-ordination
1. From a standing position rise to tip-toes gradually to a count of ten

2. Return to original position to a count of ten

3. Pretend to lift a heavy weight slowly

4. Stretch and yawn in unison

5. Throw an imaginary ball to an imaginary person

C. Exercises in posture control
1. Stand against the wall
2. With hands at side, stretch until body is straight
3. Walk away from wall and remain in straight position
4. Practice walking up and down steps holding body straight but not rigid
5. In sitting position, with hands in lap and feet on the floor, assume a straight posture; relax; tense; relax; tense.
6. Walk to front of room; have class evaluate posture

D. Pantomimes using symbolized gestures - Individual
1. Your best friend after his team lost a ball game
2. A singer receiving applause of an audience
3. Your mother when you come home late from school
4. "Guess What" pantomimes made up by students

E. Group pantomimes
1. A boring meeting
2. An art class
3. An audience at a circus
4. An audience at a ball game
5. A picnic

F. Facial expressions
1. Amazement
2. Fear
3. Anger
4. Happiness

G. Discussions of visual symbols and their interpretation
1. Reaction of the school audience in the auditorium to speakers
2. Reaction of students to situations <u>before</u> they are announced

V. EVALUATION
A. Preparation and evaluation to short, descriptive, informal talks
B. Subject matter test

UNIT V

ORAL INTERPRETATION OF LITERATURE

Until you understand a writer's ignorance, presume yourself ignorant of his understanding.

Coleridge, S. T.
Biographia Literaria

UNIT V

ORAL INTERPRETATION OF LITERATURE

Point of View:

This unit, Oral Interpretation of Literature, is suggested for use in teaching the Track I and II students who are college "material". Parts of the unit may be used as enrichment with those classes in voice and articulation which have fair speech habits, but which need some remedial work. Such an enrichment would be beneficial for these students because, as has often been observed by both reading and speech teachers, there is a very close relationship between these two communication skills. Progress in speech closely parallels progress in reading in many instances, after the more severe articulatory or voice deviations have been improved.

Skills learned in courses in speech arts are the same, in many instances, as those in reading. Oral Interpretation is included in the Course of Study for Speech because it correlates with and enriches the student's experiences in reading. It improves the basic skills of oral reading, and broadens the student's comprehension and appreciation of literature, builds his vocabulary, and provides a better background for further courses in the study of English literature.

This study of Oral Interpretation is not designed to train students to be "professional" readers. This unit is concerned primarily with the development of appreciation for literature and teaching the student to read the literature well.

Time, and the needs of the class will determine the extent to which the unit is used.

These are some of the problems and possible solutions in this unit:

1. Meticulous analysis to the detriment of appreciation -
   The purpose of the unit is to increase appreciation, not to kill enthusiasm. Motivation for the selection of materials by the student which
   a. Do not require intensive analysis and research, particularly in the beginning of the course
   b. Are within the capacity of the class to understand
   c. Are filled with interest and appeal

   should alleviate some of this difficulty.

   Further, the teacher can enliven interest by
   a. Making the aims of oral interpretation vital to the student
   b. Requesting that the titles of the chosen selections be submitted before presentation in laboratory, thus enabling the teacher to become familiar with the material to be read
   c. Taking care in the organization of the class, in initiating procedures, and in relating the conclusion of each lesson to its aim
   d. Emphasizing the practical values of the course as well as the artistic values

2. Criticism -
   An appreciation of the concept of criticism as an aid to growth and development is mandatory for both teacher and student.

a. As a critic and teacher, the teacher should
   (1) Be specific - take one point at a time and avoid generalities
   (2) Be constructive
   (3) Avoid sarcasm
   (4) Use oral criticism extensively, for in this way the others are taught simultaneously
   (5) Repeat criticism until the individual understands
   (6) Be able to criticize, but make evaluation more important
   (7) Have a set of guiding principles
   (8) Teach methods of criticism through example
   (9) Remember that no two people in the class are on the same level
   (10) Express enthusiasm freely when progress is made
   (11) When imitation of an error is used, exaggerate and admit to this exaggeration
   (12) Adapt the method of criticism to the individual
   (13) Remember that it is easier to be a critic than it is to be a teacher
   (14) Keep a notebook in which the errors of the student can be jotted down as they are made

3. Listening:
   a. Partial inclusion of Unit II, Developing Auditory Discrimination, page 9, should assist the students in the establishment of good habits of selective listening
   b. Rules of courtesy for both the audience and reader should be set up, explained, discussed, and observed consistently
   c. In listening to readings by the teacher or to recordings made by accomplished readers, the experience should be for the purpose of stimulating aural experiences and critical awareness. They should not be used as models for imitation.

Good oral interpretation is dependent upon understanding which is, in turn, dependent upon thinking. The development of the ability to think logically, analytically, and deeply is most desirable in the life of an individual. If, in addition to the development of this ability, the student receives the inspiration for further interest in reading literature, he will be well on his way toward the development of his full potential as a well adjusted person.

ORAL INTERPRETATION OF LITERATURE

I. General Objectives:

A. To develop a deep appreciation of literature through the process of analysis

B. To develop an appreciation of sharing experiences in literature with others

C. To develop skill in imparting meaning to listeners

II. Specific Objectives:

A. To develop an appreciation of literature

B. To develop

1. Poise
2. Skill in analyzing literature as a means of increasing appreciation
3. Skill in comprehension of literature
4. The creative power of the individual
5. A critical awareness of literature
6. Skill in reading
7. Appreciation of the intellectual and emotional content of literature
8. An improvement in listening abilities
9. Improvement in projection and articulation

III. Motivational Procedures:

A. Discussion and recognition of

1. Early childhood enjoyment of oral reading
   a. Expanded horizons
   b. Increased enjoyment through sharing experiences

2. Practical values of learning to interpret orally
   a. For fun
   b. For the development of personality
   c. High potential for use in
      (1) Other classes
      (2) Social activities
      (3) Religious activities
      (4) Adult life
   d. Develops skills applicable to other situations
   e. Develops a keener appreciation of literature

3. Listening and discussion through critical evaluation of one or two recordings in oral interpretation by professional readers (Consult Visual Aids Catalogue)

4. Attendance at professionally presented programs featuring oral interpretation
   a. Library of Congress auditorium
   b. Special TV programs

5. Correlation with English classes

6. Invitation of selected guest readers

7. The nature of oral interpretation
   a. Difference between oral interpretation and
      (1) Oral reading
      (2) Acting
      (3) Public speaking
      (4) Impersonation
   b. Definition of oral interpretation

IV. Materials:

A. Tape recorder
B. Record player
C. Records
D. Movie projector
E. Lectern
F. Large table or desk
G. Audio-visual aids
   1. Recordings
   2. Tapes
   3. Movies
H. Individual rating sheets or cards

V. Organization:

A. The course may be organized in either of two ways
   1. According to types of literature
      a. Narrative poem - to acquire feeling of the poetic line
      b. Ballad - for rhythm
      c. Short story - to develop
         (1) Skill in characterization
         (2) Skill in "building"
         (3) Skill in incorporating transitions for brevity
      d. Lyric - for emotional content
      e. Sonnet - to show mental processes
         (1) Idea
         (2) Approach
         (3) Concluding statement

   2. According to techniques involved in oral interpretation
      a. Use of selections which will provide opportunity to practice basic techniques
      b. Student choice of own selections based on specific type of literature being studied.

B. The basic plan used with appropriate variation according to the material being studied:
   1. Study and discussion of specific technique
   2. Assignment of a specific type of literature (Motivate for wise selection)

3. Discussion, application of techniques, and guidance in preparation of selections
4. Discussion of criteria
5. Individual readings
6. Class and teacher discussion, criticism, and evaluation after each reading
7. Progressive growth in learning and in applying new techniques following each reading

VI. Procedures and Activities:

A. Development of the right atmosphere for listening
   1. (See Unit II, Developing Auditory Discrimination, page 9)
   2. The reader's responsibility to the audience
      a. Gaining attention
      b. Keeping attention
      c. Projecting correctly
      d. Using clear articulation

   3. Audience courtesy (See "Viewpoint" of this unit, page 28)

B. Development of the right atmosphere for criticism
   1. (See "Viewpoint" of this unit, page 28)
   2. (Apply Viewpoint for Unit III, Voice and Articulation, "Criticism", page 16)

C. Development of an awareness of differences in literature
   1. Study of the characteristics of the types of literature used in course
      a. Narrative poem
      b. Ballad
      c. Short story
      d. Lyric
      e. Sonnet

   2. Study of the factors which determine the selection of reading material
      a. Appropriateness for audience
      b. Consistency with the occasion
      c. Suitability to the personality and physical attributes of the reader

D. Projects
   1. Value of using an introduction before reading
      a. Sets mood
      b. Adds clarity
      c. Discussion of above
      d. Writing introductions

   2. Preparation of a selection for presentation
      a. Analysis of the meaning
         (1) Brief study of the life of author
         (2) Study of words
            (a) Denotative
            (b) Connotative

(3) Study of intellectual content
  (a) Writing a précis
  (b) Outlining central idea
  (c) Paraphrasing selection
  (d) Questioning to draw out meaning
  (e) Justifying an interpretation
(4) Study of differences between punctuation as a visual aid and as an auditory aid
(5) Study of emotional content
  (a) Awakening sensitivity to feeling
  (b) Getting mood in terms of color and design (Correlation with art class)
  (c) Translating mood into music (Correlation with music class)
  (d) Recognizing rhythm
    Finding basic beat
    Superimposing conversation on basic beat
    Using rubato technique
    Using quantity, accent, and syllables

b. Study of visual aspects of oral interpretation
(1) See Unit IV, Visual Communication, page 24
(2) Purpose of reader's use of book or paper
  (a) Gives distance necessary for oral interpretation
  (b) Identifies reader as interpreter of author's ideas and emotions
(3) Aesthetic distance
  (a) Refers to the amount of direct involvement of the audience in material presented
  (b) Type of selection determines position assumed by reader before group
    Informal
    Formal
    Personal
    Emotional
(4) Eye-Contact with audience
  (a) Must be purposeful
  (b) Must not follow a pattern
  (c) Can be used for emphasis

c. Application of techniques being studied
(1) Discussion of specific technique being emphasized
(2) Discussion of criteria
(3) Reading of individual student's selection
(4) Evaluation
(5) Criticism
(6) Recommendations
(7) Possible justification by reader of his interpretation

E. Techniques to be studied, applied, practiced, and evaluated

1. Careful selection of material
2. Careful preparation of selection
  a. Getting the meaning

b. Practicing the reading before presentation
   (1) Trying out newly learned techniques
   (2) Developing smoothness in reading
   (3) Developing control of voice and articulators

3. Learning through study, practice, and evaluation
   a. Timing
   b. Pause
   c. Coordination
   d. Grouping
   e. Emphasis
   f. Subordination
   g. Word color
   h. Rhythm
   i. Transition made by pausing
   j. Denotation
   k. Connotation
   l. Mood
   m. Voice and diction
   n. Sharing through eye contact
   o. Physical response
   p. Sustaining
   q. Visualization
   r. Spontaneity
   s. Observing unity of the selection in reading
   t. Remaining true to the author

VII. Evaluation:

A. Through observance of indications of growth in
   1. Class discussions
   2. Class rapport
   3. Class interest in and enjoyment of individual readings
   4. Improvement in reading
   5. Improvement of poise

B. Rating sheets

C. Comparison of recordings

D. Written tests on basic concepts and techniques

UNIT VI

CHORAL READING

Soft is the strain when zephyr gently
blows,
And the smooth stream in smoother
numbers flows;
But when loud surges lash the sounding
shore,
The hoarse rough verse should like the
torrent roar.

Pope
Essay on Criticism

UNIT VI

CHORAL READING

Point of View:

Choral reading is another form of oral interpretation. It has no right to exist unless it is interpretation by a body of people educated to speak together so that the meaning and mood can be given with spontaneity and vividness. The experience can be a very meaningful and enjoyable one for students and teacher if the necessary control and training required are handled with forethought and planning.

In this unit the same preparation of a class for acceptance of criticism, as indicated in previous units, is a necessary step. Sincere recognition of and praise for pupil progress is essential.

There are several areas of potential problems in the teaching of choral reading:

1. The development of adverse attitudes toward poetry, due to incorrect and dull procedures in the analysis of a selection. (See "Point of View", Unit V, Oral Interpretation of Literature, page 28)

2. Monotony of interpretation

   a. The teacher serves as a guide, and as a director. Therefore, knowledge of literature and the ability to interpret are essentials for the teacher.

   b. Often a choir interprets incorrectly when the members

      (1) Do not understand the selection
      (2) Do not recognize the relationship between meaning, mood, and techniques
      (3) Perform by imitation of a model rather than through understanding
      (4) Do not have unity and rapport
      (5) Do not have bodily control, attentive attitudes, and immediate response to directions
      (6) Do not use good projection individually, and are, therefore, inadequate collectively
      (7) Change levels of pitch in unconscious imitation of neighbor's, so that the same pitch is used by the entire choir
      (8) Use careless diction through laziness or pedantic speech in a mistaken attempt to "speak correctly"
      (9) Have done excessive drill on a selection for presentation and have developed a mechanical response

3. Dreary Drill Drudgery:

   a. Every effort should be made in keeping the class interesting. Drill should be a challenging and informative experience. Variety in presentation and practice should be used. (See Unit III, Voice and Articulation, "Point of View", Drill, page 16)

b. For purposes of comfort, most of the practice session may be conducted with the choir seated, but the teacher should be sure that the arrangement is according to voices, and that each individual is using the correct posture for the habituation of good projection

4. Lack of responsiveness:

Responsiveness and interest are dependent in part on the procedure used in initiating the choir. The method of initiation should be adapted to the maturity, needs, interests, and individuality of the choir. These attributes also influence the selection and the arrangement of voices.

Regardless of the purpose for which the speech choir is formed, for educational advancement, or therapy, or for presentation to an audience, it is highly desirable to strive for a well coordinated, unified, enjoyable performance.

CHORAL READING

I. General Objectives:

A. To develop appreciation of literature

B. To increase enjoyment of literature through sharing experiences

II. Specific Objectives:

A. To develop in the individual
   1. Increased expressiveness in reading aloud
   2. Good habits of articulation
   3. Enjoyment of literature

B. To improve students'
   1. Skill in comprehension of the printed page
   2. Sense of rhythm in reading

C. To motivate shy students for the development of self-confidence

III. Techniques to be Taught:

A. Same as for Oral Interpretation (See entire unit on Oral Interpretation, pages 27 - 34)

B. In addition to above -
   1. Blending of tone
   2. Balance of groups in volume and quality
   3. Crisp diction
   4. Intensity of feeling or thought without increase in volume
   5. Avoidance of breathiness when delicacy is desired

IV. Procedures and Activities:

A. Motivation
   1. The nature of choric reading
      a. Another form of oral interpretation of an author's work
      b. Based on cooperative effort in attaining comprehension and interpretation
      c. Adds to the interpretation of a selection through blending of voices and arrangement

   2. Brief history of choric reading
      a. Use as part of ancient rites and ceremonies
         (1) Greeks
         (2) Hebrew responses
      b. Use in modern times
         (1) Propaganda technique
            (a) Nazi Youth Movement
            (b) Russian political device
            (c) Labor movements in England

(2) Religious rites
  (a) Lutheran responses
  (b) Catholic responses
  (c) Recitation of Lord's Prayer in unison by congregation

(3) Modern drama
  (a) Broadway productions
    (1) Example of effectiveness in L'Allegro, and Our Town
    (2) Used as "bridging" between group singing in musicals,
      Examples: Oklahoma
        West-Side Story
        South Pacific

  (b) Presentations of
    (1) Greek plays
    (2) Shakespearian plays
    (3) Many modern plays where the expression of a group is needed

(4) Elementary and secondary schools
  (a) As an educational device
  (b) As an artistic activity
  (c) As a contribution to assembly programs
  (d) As presentations to community groups

(5) Community activities

B. Personal gains
  1. Improvement in understanding of literature
  2. Improvement of voice
  3. Improvement of articulation
  4. Development of
    a. Bodily control
    b. Ability to read expressively
    c. Ability to follow directions
  5. Opportunity for fun in sharing a pleasurable experience

C. General organization
  1. Arrangement of voices
    a. Indicate three parts of room for seating of each group
      (1) Light voices
      (2) Medium voices
      (3) Dark voices
    b. Have all students stand in front of room
    c. Have two students read a line or two from a nursery rhyme
    d. If class is mature enough, let class decide on placement
    e. Have third student read with one of these two
    f. Continue until all are seated

  2. Presentation of initial selection
    a. Selection should be carefully chosen
      (1) Appealing to class
      (2) Challenging to class
      (3) Simple in construction

b. Have a copy of selection for each student
c. Use marks / and // to indicate pauses
d. Use double spacing
e. Have assignment of voice parts indicated in margin
f. Discuss unfamiliar words or allusions
g. Discuss possible meaning of poem
   (1) Pay particular attention to lines which convey subtleties
   (2) Keep discussion vivid and animated
h. Give home assignment for
   (1) Further research if needed
   (2) Writing a precis of poem
   (3) Writing a conclusive statement of poem

3. Preparation for following direction
   a. Purpose of the director
      (1) Guiding group
      (2) Necessary attitudes of students' attention and alert watchfulness
   b. Demonstration of signals for
      (1) Getting ready to start together
      (2) Starting
      (3) Keeping the beat without riding the rhythm
      (4) Pauses
      (5) Rubato
      (6) Crescendo
      (7) Diminuendo
      (8) Delicacy
      (9) Smoothness
      (10) Other necessary directions
   c. Practicing the following of directions
      (1) Use one or two lines of poetry familiar to group
      (2) Give various directional signals while choir attempts to follow
      (3) Make necessary corrections
      (4) Keep directions unexpected or with surprise element to gain choir's alert attention

4. Discussion of possible techniques to employ in conveying the meaning of the initial selection

5. Discussion of
   a. Reasons for placement of indicated pause marks
   b. Reasons for indicated assignment of parts
   c. Relationship between these reasons and the interpretation of meaning

6. Study of the differences between
   a. Rhythm and meter
   b. Melody and rhyme

7. Reading of initial selection by teacher in two ways
   a. Riding rhythm and meter, using stereotyped melody
   b. Correct reading, blending of rhythm, meter, and melody
   c. Recording both readings for reference

8. Discussion of relationship between
   a. Meaning as a determinant of rhythm, meter, and melody
   b. Rhythm, meter, and melody as aids to interpretation of meaning

9. Comparison of two readings as given by teacher using recording for reference

10. Reading of selection by an individual student

11. Evaluation of student's reading by class

12. Recommendations and specific suggestions for improvement

13. Review of signals of direction

14. Class reading of selection following marginal assignments

15. Correction of obvious errors by teacher

16. Re-reading and recording to be used as a basis for comparison later

17. Drill on selection for
   a. Following directions accurately
   b. Better projection
   c. Better articulation and blending
   d. Better articulation

18. Class evaluation based on comparison of initial recording and last

19. Guide in the selection of other material for interpretation
   a. Should not be extremely subtle
   b. Should appeal to class
   c. Should not be introspective
   d. Should not demand individual interpretation
   e. Should not be highly personal
   f. Should be objective
   g. Should be rhythmic

20. Presentation of other selections for
   a. Practice in techniques of analysis
      (1) For meaning
      (2) For interpretation by choir
      (3) For arrangement
   b. For practice on application of specific techniques
   c. For drill
   d. For enjoyment
   e. For frequent recording

D. Arrangement of material

1. The material itself is a guide in deciding upon arrangement

2. Types of arrangement
    a. Refrain
        (1) Usually used in ballads
        (2) One group tells story
        (3) Other group gives refrain
    b. Unison - used for one thought
    c. Antiphonal
        (1) Question and answers
        (2) Dialogue
        (3) Parallel writing
    d. Group work
        (1) Sectional
        (2) Sequential
        (3) Accumulation - "build" in voices
        (4) Solo
            (a) For characterization
            (b) For emphasis
            (c) Must balance musically in volume and quality
    e. Burden
        (1) Counterpoint
        (2) Undertone

V. Presentation to an Audience:

A. Follow procedure as outlined above
    1. Formation of choir
    2. Preparation for interpretation

B. Use material other than the selection wanted for presentation for drill

C. Follow procedure as outlined in introducing selection to be used for presentation

D. Period of analysis for this selection may need to be longer

E. Relate previous experiences in practice on other selections to this selection

F. Strive to keep spontaneity in reading

G. Suggestions:
    1. Usually uniformity in manner, attitude, and dress are preferable in a speech choir
    2. Well disciplined bodily attitudes assist the choir in its interpretation

H. Remember that unity and harmony are the basic characteristics of the successful interpretation in choral reading

VI. Basic Principles of Directing:

A. Direct within the confines of body when before an audience

B. Be unobtrusive - Do not distract the audience

C. Use definite strokes to begin

D. Use high stroke for off-beat

E. Direct from the center out, then back to center

F. Indicate manner of reading by movement of hands
Example:
1. Lullaby - direct with smooth figure "8"
2. Majestic poems - direct with long, firm, strokes

VII. Evaluation:

A. Testing of methods for getting meaning of a poem

B. Expressions of interest in poetry

C. Abilities to interpret in poems studied

D. Observance of indications of poise in individuals

E. Indications of growth in speech

F. Tests on subject matter

UNIT VII

PUBLIC SPEAKING

Aside from their other mistakes, people who speak on the spur of the moment fall into frightful and endless garrulity.

Plutarch
The Education of Children

PUBLIC SPEAKING

Point of View:

This unit is not concerned with producing great orators. It is a practical course designed to assist the student in developing attitudes of self-assurance and poise when faced with every-day speaking situations.

Numerous occasions arise in most lives, when addressing an audience, conducting a meeting, or participating in discussions, become necessary. Every student should be trained to meet these opportunities with poise and confidence. The students' fear of speech situations should be eliminated.

This unit may be enriched, at the discretion of the teacher, with a study of Parliamentary Procedure. (See Appendix, H. "Conducting a Meeting", page 78.) Many students find this helpful since already they belong to many clubs and organizations. An interesting plan to follow in the study of the rules with which an organization carries on its business is through the formation of a club with the students during which time they learn and apply the necessary techniques of:

1. Order of business
2. Procedure for introducing business
3. Motions
4. Methods of balloting
   a. Open ballot
   b. Closed balloting
   c. Unanimous consent
5. The appointment of committees
6. The duties of the chairman
7. The duties of the officers
8. Recognition of a speaker
9. Adjournment

Such a "mock" club may be divided into demonstration groups for variety.

A subject matter test after such practical experience usually shows student growth.

I. General Objectives:

   A. To develop good speakers

   B. To develop a social consciousness through the study of vital issues

II. Specific Objectives:

   A. To develop independent thinking through discovery, analysis, selection, and organization of material

   B. To develop the ability to present material in a convincing manner

   C. To develop the ability to meet special situations with poise and self-confidence

   D. To eliminate fear of a speaking situation

E. To provide opportunity for practice of various speaking situations

F. To develop sincerity, enthusiasm, and naturalness in speaking situations

III. Nature of the Course:

A. Speaking before an Audience

B. Discussion

C. Debate

D. Conversation

IV. Motivation:

A. The nature of public speaking as used in this course

1. Concerned with addressing an audience
2. Concerned with speaking in public in every-day situations

B. The value of public speaking

1. Potential use based on the individual's past experiences and future needs
2. Influence of skillful speech on an audience
3. Influence of the study of public speaking on the individual
   a. Logical thinking
   b. Develops leadership abilities
   c. Develops personality
      (1) Poise
      (2) Assurance
      (3) Control

C. The importance of learning to use definite skills in public speeches was recognized since ancient times

1. Athenian schools
2. Pericles success due in part to his preparation in speech
3. The story of Demosthenes
4. Plutarch's ideas on preparation in speech
5. Other ancient's recognition

D. Discussion of the concept of theatrical and melodramatic style being as offensive as pendantic speech is

1. Reaction of audience
2. Personal reaction

V. Organization of Course:

A. Speaking before an Audience

1. Preparation for speaking
   a. Guide for the selection of topics by student
      (1) Appropriateness

(2) Is it timely?
(3) Is it worthwhile?
(4) Are sources of information available?
(5) Is it personally interesting to speaker?
(6) What is the purpose of the speech?
  (a) To entertain
  (b) To inform
  (c) To stimulate thought or action
  (d) To persuade

b. Suggestions which may be made to students for choice of topics
  (1) Announcements
  (2) Presentation and acceptance of awards
  (3) Nominating speeches
  (4) Introductions
  (5) After-dinner speeches
  (6) Chalk-talks or demonstrations
  (7) Reports
  (8) Personal experiences
  (9) Personal beliefs
    (a) Current political situation
    (b) Current school policies
    (c) Community problems
    (d) Ideas concerning teen-age life
  (10) Sales talks
  (11) Pep talks
  (12) Inspirational talks
  (13) Customs in other lands
  (14) Other suggestions as listed in Teaching Speech in High Schools, by Friederich and Wilcox, page 111

c. Encouragement for students to use
  (1) Narration
  (2) Description
  (3) Argumentation
  (4) Exposition

d. Research
  (1) Library facilities
    (a) School library
    (b) Public library
    (c) Special permission for use of Library of Congres
    (d) Classroom library
    (e) Bookmobiles
  (2) Enlist aid of librarian

  (3) Sources for study of speeches
    (a) Representative American Speeches by Baird, 950 University Avenue, New York, 52
    (b) Magazines
      Vital Speeches of the Day
      Public Affairs

(4) Demonstration and discussion of methods of note-taking and recording of references
   (a) Consult Visual Aids Catalogue for films
   (b) Importance of legibility

(5) Discussion of the value of outlining

(6) Study of the value of outlining
   (a) The Introduction
   (b) The body
   (c) The conclusion

(7) Study of the Harvard method of outlining
   (a) The structure of the outline
   (b) Topical outlining
   (c) Sentence outlining
   (d) Consistency in form

(8) First speeches should be short

(9) Use of "psychological approach" in speech
   (a) Adapt the speech to the audience
   (b) Interest the audience from the beginning
   (c) Use appeal to impelling motives of
      Self-preservation
      Power
      Reputation
      Affection
      Sentiments
      Tastes

(10) Use of illustrations in speeches
   (a) Anecdotes
   (b) Examples
   (c) Must not be used too frequently in any speech

(11) Use of visual aids in speech
   (a) Be sure everyone can see clearly
   (b) Do not "manufacture" a place for use
   (c) Use them as aids, not as distractions from the speech

(12) Use of an attractive beginning for the speech
   (a) Commands attention
   (b) Takes audience with the speaker into the speech

(13) Use of careful preparation in conclusion
   (a) Makes final impression
   (b) Should express definite quality

2. Method of delivery
   a. Be definite and deliberate yet
   b. Use a natural way of speaking (conversational)
   c. Speak with sincerity and conviction
   d. Avoid reading from a manuscript
   e. The speech must be a part of thought, so do not memorize

f. Use notes
g. Remember visual aspects of communication
(1) (See Unit IV, Visual Aspects of Communication, page 24)
(2) Walking to platform
(3) Sitting and rising
(4) Poise during speech

3. Method of criticizing
a. Have a check sheet for each pupil
b. (See Sample Check Sheet for Public Speaking, page 63)
c. Use oral method of criticizing
(1) (See "Criticism", page 28)
(2) Be certain that points on check sheet are explained

B. Discussion

1. The nature of discussion - Group thinking leading to a solution of the problem or consideration of the elements of a vital problem through cooperative thinking. A solution is not obligatory.

2. Contrast discussion with debate

a. Discussion	b. Debate
Mind should not be made up	Mind is made up
Good thinking is done, but not trying to convince	Trying to convince through clear thinking
Listening to opponents for purposes of further discussion	Listening to opponents to refute them
Sharing ideas with others	Desire to win opponents to a point
Object is to attain unity of thought	Object is to attain uniformity

3. Essentials of group discussion
a. Problem should be concerned, not with a matter of opinion, but with facts
b. There should be commonly felt differences
c. Group should have a core of interests
d. There should be a desire to arrive at a solution, but one is not necessary

4. Qualities of a chairman
a. A quick mind to make fast adjustments
b. Should be able to see relationships throughout discussion
c. Have a sense for developing situations so that he can refocus the discussion
d. Must see issues clearly
e. Must be fair-minded. Not opinionated
f. Must not take part in the discussion

5. Duties of a chairman
a. State the problem, question, or topic
b. Keep group to the point, reduce unrelated talk
c. Aid the progress of the discussion from point to point
d. Should try to get everyone into the discussion

e. Must keep own ideas out of the discussion
f. Must keep discussion from becoming stalemated
g. Should have a sense or a way of finding how group stands on a subject

6. Method of motivating discussion
   a. Present questions which have been worked out in advance by group
   b. Make contrasting statements
   c. Express a personal or radical point of view in a cooperative group
   d. Express a liberal point of view in a radical group
   e. Give a description of the situation or a statement of the problem
   f. Analyze the group
      (1) What is their situation?
      (2) What is their question?
      (3) Where do their interests lie?
   g. Analyze the relation of the group to the problem
   h. Enumerate approaches and solutions of problems to help the group when it is indefinite
   i. Summarize and weigh evidence
   j. Propose a solution and take a vote when the discussion is ended
   k. Discuss economics, sociology, politics, geography, history

7. Method of organizing discussion groups
   a. Suggest several problems for discussion in class
   b. As a result of discussions have students divide into groups at will
   c. Keep groups small
   d. Seat each group in turn in a semi-circle in front of class
   e. Have class evaluate the discussion
   f. Keep a talley of the number of times each person makes a contribution

8. Types of discussion
   a. Panel experts - (Do not let it be a series of speeches by the "experts")
   b. Symposium - several speeches by several speakers, then discussion
   c. Lecture forum - one expert speaker, then discussion

9. Additional aids in discussion
   a. Intelligent listening
   b. Analysis of what is heard - (is it a fact or opinion?)
      (1) Is the evidence presented really evidence related to the problem under discussion?
      (2) If a generalization is made, is there enough evidence to support the generalization?

10. Evaluation
    a. Did every student make a contribution to the discussions?
    b. Did the discussions bring out the students' background of reading and experience?
    c. Did students explore the exact meaning of terms and words in seeking clarification of a point?

C. Debate
    1. Aims
        a. To develop a social consciousness through a study of vital issues
        b. To develop knowledge of principles of argumentative discourse and persuasion
        c. To develop logical thinking to a point through practice in arranging materials and in the selection of supporting evidence
        d. To develop the ability to detect fallacies in thought
        e. To develop the ability to exchange ideas with self-control and judgment

    2. Types of debate
        a. Decision
            (1) Three judges determine winning team
            (2) Critic judges give an analysis
            (3) Audience decision given
                (a) Votes on best team
                (b) Votes on question before and after
        b. Decisionless debate
        c. Open forum debate
        d. Split-team - two schools trade speakers
        e. Oregon Plan - most popular
            (1) First affirmative - 20 minutes
            (2) First negative - 20 minutes
            (3) Second negative cross-questions first affirmative 10-30 minutes
            (4) Second affirmative cross-questions first negative 10-30 minutes
            (5) Second speaker on each side summarizes and refutes
        f. Problem-solving debate
            (1) Team A does the analysis
            (2) Team B presents the solution
            (3) Team A presents the solution
            (4) Team B does the B does the evaluation
            (5) Eight minutes for each speaker
        g. English-type of debate
            (1) A battle of wits
            (2) Wit not evidence important

3. Procedure
   a. Contrast discussion and argument with debate
   b. Teach by projects based on practice
      (1) Project of selecting the proposition
         (a) Must be debatable
         (b) Must be timely
         (c) Must be specific
         (d) Must be a single subject
         (e) Must be clear to all
      (2) Project of gathering material
         (a) Learning sources
         (b) Learning selectivity in reading
      (3) Project of analysis of the proposition
         (a) Define terms specifically and exactly
         (b) Determine the main issues
         (c) Eliminate extraneous material
      (4) Plan the arrangement to prove the issue
      (5) Have class write the brief together
   c. Use a variety of topics
   d. Have class study rebuttals as a source for building a constructive argument

UNIT VIII

DRAMATIC ARTS

The world's a theatre, the earth a stage,
which God and Nature do with actors fill.

Thomas Heywood
Apology for Actors

DRAMATIC ARTS

I. General Objectives:

A. To develop an appreciation of the drama as literature

B. To develop an appreciation for the history of drama and some of its influences on our present civilization

C. To stimulate interest in theatre

D. To develop critical awareness, discriminating tastes, and high standards of appreciation in dramatic arts

E. To aid in the development of poise, personality, and responsibility

II. Specific Objectives:

A. To develop the creative powers of the individual

B. To develop an understanding of a good play, good theatre, and/or good literature

C. To gain an understanding of the individual's responsibility in working with a group toward a common objective

III. Nature of the Course:

A. History and Development of the Drama (For advanced high school group only)

B. Acting

C. Drama as an Extra-curricular Activity

IV. Organization:*

A. The technique of drama:
   1. One-act play: The Twelve Pound Look by James Barrie
   2. Lecture, discussion, reports on outside reading: Theme, plot, characterization, dialogue, setting and atmosphere

B. The types of drama:
   1. Discussion of comedy: Chekhov's The Boor
   2. Discussion of tragedy: Strindberg's Lady Julia
   3. Discussion of farce: France's The Man Who Married a Dumb Wife
   4. Discussion of melodrama: Jacob's The Monkey's Paw
   5. Discussion of drama: Odet's Waiting for Lefty

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* Friederich, Willard J. and Wilcox, Ruth A., Teaching Speech in High Schools The Macmillan Company, New York, 1953, (pages 282-283)

C. The styles of dramatic writing:
   1. Discussion of classicism: Euripedes' The Trojan Women
   2. Discussion of romanticism: Schnitzler's The Green Cockatoo
   3. Discussion of realism: Coward's Fumed Oak
   4. Discussion of fantasy: Maeterlinck's A Miracle of St. Anthony
   5. Discussion of symbolism: Millay's Aria da Capo

D. History of drama and the theater:
   The Greek Period: Euripedes' Medea
   The Roman Period: Seneca's Medea;
   The Renaissance and Elizabethan Period: Gammer Gurton's Needle
   Marlowe's Dr. Faustus, Shakespeare's Romeo and Juliet
   The Neo-Classic Period (and the Restoration) Moliere's The Miser
   Congreve's The Way of the World; Dryden's All for Love
   The Eighteenth Century: Goldsmith's She Stoops to Conquer
   The Romantic Era and the Nineteenth Century: Byron's Manfred
   Hugo's Hernani; Gilbert and Sullivan's The Mikado
   The Modern Age: Ibsen's A Doll's House;
   Chekhov's The Cherry Orchard; O'Neill's Beyond the Horizon
   Jeffers' Medea

V. Procedure and Activities:

A. Analysis of first play in class
   1. Functions of and standards to be attained in
      a. The author's employment of theme or thesis
      b. Plot
      c. Characterization
      d. Dialogue
      e. Setting and atmosphere

   2. Throughout unit give time to above elements of a play's structure when other plays are read

B. Discussions on the types of drama, illustrated and clarified by the reading of representative plays or scenes from these plays

C. Survey of the chronological history of drama, touching the chief divisions from the Greeks to the modern age
   1. Recognition of important names
   2. Great dramatists
   3. Famous actors and actresses
   4. Influential critics

D. The amount of reading will depend on the make-up of the class

E. Student Reading
   1. Based on definite outside reading assignments
   2. Assigning different plays to students
      a. Have reports read in class
      b. Reading of short, illustrative scenes in class
   3. If necessary (time-wise) Shakespeare's plays may be omitted, since they are often read in English classes

4. For purposes of simplification, all suggested plays in parts B and C are from Cerf and Cartmell's Thirty Famous One Act Plays (Garden City Publishing Co., 1943)
   a. Assignments more easily made if this book used as a text
   b. If not, get extra copies in library, if budget permits
5. Use reserve books for part D
6. Prepare an analysis sheet for the evaluation of the plays by the students
7. Oral play reading in class may be enhanced by assigning roles and having students attempt characterization
8. Use imagination in stimulating discussions
   a. In the analysis of character relate to student's suggestions of leading movie or TV actors to play the roles
   b. Compare the traits of the play's character with the actor
9. Attendance at presentations of plays in the city theatres should be a requirement for one or two plays
10. Frequent reading and discussions of reviews

F. Acting

1. Specific Objectives:
   a. To develop through practical experience and study
      (1) A deeper appreciation of theatre
      (2) A keener insight into human motivations and emotions
      (3) Improvement in poise and vocal responsiveness
      (4) Skill in using the techniques of acting
   b. To provide laboratory experience for above

2. Procedure and Activities
   a. Discussions, studies in observation, and pantomimes of
      (1) Mannerisms as clues to personality
      (2) Life experiences
      (3) Typical movements of specific age-groups
      (4) Typical movements of the aged and the infirm
   b. Discussions on the interplay of intellect on bodily movement and bodily actions on mental attitudes
   c. Understanding the thought processes of a character as a key to bodily movement and vocal expressiveness
      (1) Analysis of character in a play
      (2) Individual interpretations of the character
      (3) Class discussion and evaluation of performances
      (4) Study of the Boleslavsky and Stanislavsky Methods of Acting
      (5) Laboratory drills in the development of skill of recreation through identification with character
      (6) Acting as an intellectual process
   d. Laboratory exercises in voice and diction
      (1) (See Techniques, Unit V, Oral Interpretation of Literature, page 33)
      (2) Class exercise in resonance
      (3) Selective listening of recordings by famous actors
      (4) Class preparation of lines from a play for recording purposes

e. Study and discussions of reaction between characters
f. Study of the parts of the stage
g. Study of placement of actors for
   (1) Balance
   (2) Emphasis
   (3) Rhythm
h. Study of elementary terminology as used by the director
   (1) "Business"
   (2) "Down-stage"
   (3) "Up-stage"
   (4) "Up-staging"
   (5) "Center stage"
   (6) "Stage left"
   (7) "Stage right"
   (8) "Places"
   (9) "Curtain"
   (10) "Blocking the scene"
   (11) "Prop book"
   (12) "Practical props"
   (13) "Dress stage"
   (14) Others as needed
i. Study of color as an interpretive device in a play
   (1) Costuming
   (2) Scenery
   (3) Gives unity
j. Study and discussion of the relationship of the actor and the director
k. Discussion of rules of courtesy on the stage
l. Discussion of the responsibility of the individual to the group
   (1) Same rules followed on Broadway
   (2) Importance of rules to the play
m. Preparation of one act play for private evaluation, or for presentation to the school or to the public

APPENDIX

THE INTERNATIONAL PHONETIC ALPHABET

Symbol	Key Word	Transcription	Symbol	Key Word	Transcription
[ɑ]	father	[fɑ'ðə(r)]	[ŋ]	sing	[sɪŋ]
[a]	ask	[ask]	[o]	obey	[obeɪ]
[ɑʊ]	vow	[vɑʊ]	[oʊ]	low	[loʊ]
[ɑɪ]	by	[bɑɪ]	[ɔ]	hall	[hɔl]
[æ]	hat	[hæt]	[ɒ]	not	[nɒt]
[b]	ball	[bɔl]	[ɔɪ]	boy	[bɔɪ]
[d]	dog	[dɒg]	[ɒ]	pan	[pæn]
[e]	débris	[debri]	[ɾ]	red	[ɾɛd]
[eɪ]	say	[seɪ]	[s]	so	[soʊ]
[ɛ]	net	[nɛt]	[ʃ]	shoe	[ʃu]
[ɛə]	there	[ðɛə(r)]	[t]	tell	[tɛl]
[ɜ]	bird	[bɜ(r)d]	[θ]	thin	[θɪn]
[ə]	above	[əbʌv]	[ð]	then	[ðɛn]
[f]	fan	[fæn]	[u]	pool	[pul]
[g]	go	[goʊ]	[ʊ]	book	[bʊk]
[h]	hot	[hɒt]	[ʌ]	nut	[nʌt]
[i]	eat	[it]	[v]	vine	[vaɪn]
[ɪ]	it	[ɪt]	[ʍ]	what	[ʍat]
[ɪə]	hear	[hɪə(r)]	[w]	way	[weɪ]
[j]	yes	[jɛs]	[z]	zone	[zoʊn]
[k]	call	[kɔl]	[ʒ]	azure	[æʒə(r)]
[l]	lily	[lɪlɪ]	[tʃ]	church	[tʃɜrtʃ]
[m]	mat	[mæt]	[dʒ]	judge	[dʒʌdʒ]
[n]	no	[noʊ]			

B. SAMPLE ARTICULATORY TEST

This test is designed for individual testing. A recording device will be used. One period will be devoted to instruction and demonstration of correct microphone technique; silent reading of selections; explanation of directions; and the answering of any questions concerning the test by the person administering the test. The purpose of the test will be discussed at this time.

During the next period individual pupils will record, with only the instructor present.

MAKING A RECORD

Remember to read and to speak into the microphone with a full, strong voice!

I

Give the information asked for in items 1 through 8.

1. Count from 1 to 10 quickly and without stopping.
2. Say the numbers 1-7-9-10 in succession without stopping.
3. Say: Today is (Day of the week, month, year).
4. My name is _____ _____ _____. (Give full name).
5. I am in Section____. (Give section and grade).
6. I have been attending this school since____. (Give year.)
7. I would like to be a (or an) _____. (Give ambition.)
8. Tell briefly why you have chosen this particular vocation.

II

Read these two little poems in your very best voice: (Read the titles too!)

"The Sad Little Icicle"

A sad little icicle hung from a tree
Feeling as lone as lone could be.
The cold north wind made him shiver and sigh,
The warm south sun made him cry and cry.
Why does he cry when he looks so gay?
He is sad because he is melting away!

"The Glad Little Icicle"

A glad little icicle hung from a tree
Just daring the sun to set him free!
He laughed and laughed as he clung to the limb,
But soon his laughter grew dim. grew dim.
The sun came out and down he dropper,
Hitting the ground with a loud KERPLOP!

III

Read the following selection as if you were reading it to a friend. Keep a full voice throughout the story. Make it as interesting as you can for your friend by reading with expression.

Animals are so interesting---and I sometimes think that it is a real pity that they can't talk--really talk, as we do.

Now, I have a little puppy who is really only a baby. His name is Bingo. He had a little adventure which, could he have spoken, might have pleased, rather that disturbed his little mistress and master.

It was the night before Christmas, and our tree was standing in the center of the living room looking very majestic and important in its sparkling, glittering holiday dress. Everyone was sleeping---everyone, that is, except Bingo and me.

Bingo had not seen the tree, so as soon as he entered the room, I turned on the glowing lights. For a minute the poor little fellow was so startled that he scampered into a corner, making all kinds of little whimpering, frightened noises.

Laughingly, I reassured him, but he was still uncertain and distrustful. He blinked at the tree, cocked one ear up, and opened his mouth in amazement. His whole attitude seemed to say, "Well, what kind of new-fangled business is this? It looks like a tree, but why is it in this room, and what are all those queer looking things growing on it?"

Finally he got up enough courage to explore this weird vision. With utmost caution he stepped gingerly on the rug; made a detour around the radio; sniffed at the baby's new red sled; snorted in the direction of the stockings which Santa had just packed; made an umbrella of his tail; went under the tree and in wide-eyed wonder, looked up at the wondrous spectacle. Then he backed away, keeping his eyes glued to the display, and sat down with the attitude of a watchful rabbit.

He would have remained there all night grunting his bewilderment, I believe, had I not insisted that he go outside for his usual romp before putting him to bed.

Once during the night, when not a creature was supposed to be stirring, not even a mouse, I thought I heard him scurrying around downstairs.

When the children awakened at dawn, I heard cries of dismay instead of the usual happy, joyous sounds which should accompany Christmas morning. Running down the steps two at a time, and entering the living room, I encountered a scene of complete devastation.

All of the tinsel and bright balls had been ripped from the lower branches of the tree! The children were expressing their grief very loudly. The only happy face in the room belonged to little doggie Bingo, who was thumping his tail blissfully. He jumped up and welcomed me to the assorted group. Then he grinned at me, wagged his funny tail, and led me to his crowning achievement.

On the lowest branch of the tree, he had placed, with utmost care, a little dead bird which he had found in the snow.

IV

You may choose any <u>one</u> of the following things to talk about:

<u>Say</u>: Here are some pictures.

1. Study the pictures carefully and tell in your own words what part of the story the pictures illustrate.

OR

2. If you have a pet, tell about some "cute" trick that he can do; or tell what you like best about him.

OR

3. Without referring to the story, describe the things which you see in the pictures. Include in your description those things which the people and animals seem to be doing.

OR

4. Tell what you did on the very BEST Christmas that you can remember.

When you have finished say: Now I am going to class!

C. SAMPLE CHECK SHEET

ARTICULATION

	Substitution	Voicing error	Distortion	Addition	Omission
(i)					
(I)					
(e)					
(dc)					
(a)					
(g)					
(o)					
(v)					
(u)					
(ju)					
(ov)					
(av)					
(ei)					
(aI)					
(oI)					
(m)					
(n)					
(y)					
(P)					
(b)					

	Subtraction	Voicing error	Distortion	Addition	Omission
(t)					
(d)					
(k)					
(g)					
(r)					
(l)					
(f)					
(v)					
(q)					
(f)					
(s)					
(z)					
(f)					
(z)					
(h)					
(m)					
(w)					
(j)					
(ts)					
(dz)					

Allotted time
1 Advisory

D. SAMPLE UNIT PLAN IN DEVELOPMENTAL SPEECH (Honors Group)

15 Pupils

I. Introduction

To develop to his fullest capacity, man must be able to express himself and to converse with others.

In a democracy, which holds freedom of speech as a basic tenet, the responsibility of the speaker is especially great. All children should learn that because they have the right to speak freely they also have the obligation to express their thoughts with clarity.

Many of the qualities that distinguish good speaking come about through imitation. Good patterns should come from teachers, other pupils, visitors, and by way of recordings, radio, and television.

As in the teaching of any form of communication, the teaching of speech is both developmental and remedial. It is true that all children who enter school can speak, but they have certainly not attained the heights to which a developmental program can lead them.

In an "honors group" such as this class, many of the more glaring errors usually found in the average class are not present. Their speech is comparatively free from common grammatical errors; their articulation is a little more precise; and their voices mirror the self-assurance which they feel.

A developmental speech course for such a group can and must be challenging to both the pupils and the teacher. The remedial, developmental and technical aspects of speech can be developed. This implies proficiency on the part of the teacher in imagination, ingenuity, and expert knowledge.

II. Aims:

A. Special Aims

These are the aims of the teacher who is conducting a developmental speech unit as a laboratory.

It is understood that good voice production, and the introduction and use of the IPA are stressed -- along with whatever daily lesson is being taught.

1. To develop the speech of pupils to their fullest potential.
2. To encourage pupils to begin a critical analysis of their own speech.

3. To correct errors in voice production, articulation and fluency in speech.

4. To develop in pupils ease in speaking, a more confident attitude, and better use of language.

B. Speech Aims

The realization of these aims depends upon an intimate knowledge of pupils, imagination and inventiveness in procedures, and the establishment of an easy, alive, rapport with the class.

1. To test individual pupils

2. To arrive at a definition of those speech errors most commonly made by class

3. To teach the International Phonetic Alphabet as a tool

4. To motivate for correction of errors in speech

5. To develop in pupils the ability to hear specific speech errors

6. To develop in pupils the kinesthetic coordination needed for the correct articulation of specific sounds

7. To develop in pupils the kinesthetic coordination necessary for correct voice production

III. Launching

Since the purpose of the launching activity is to arouse interest and stimulate relevant thinking and discussion, the most desirable activity will be one which is entertaining, imaginative, and adapted to the individual class.

A. Speech as an important tool in

1. Other subjects and our everyday life
2. Development to full capacity
3. Personality and social adjustment

B. Necessity of developing high standards of speech since speech is an integral part of a person's make-up.

C. Social Acceptability is based partly on one's observance of the social courtesies.

D. Speech leads to a measure of self-realization.

IV. Procedures

Whatever usage is natural to the student he has learned primarily through hearing. Even after there is a desire to improve, it will be necessary that the student hear himself and others use correct forms over and over for a considerable period of time. The procedures should provide ample time for this.

A. Have a speech test prepared (one copy for each pupil)

B. The test should provide for the following

1. Reading
2. Counting from 1 to 10
3. Identification of pupil
4. Conversation

C. Pupils must have time to read over the directions in the test before recording

D. The test should be administered in a relaxed manner

E. Check sheet: By careful listening to recordings made by pupils, individual errors and recommendations re: articulation, voice quality, phrasing, etc. should be made in preparation for the next class period. A list of articulatory errors most commonly made by the class should be compiled.

F. The auditory sense must be developed as an aid

1. Isolate the two errors which were most commonly made in the class
2. Have a list of words most commonly distorted as heard in recordings written on board
3. Give correct sounds for each of the words listed
4. Play back the recordings, stopping frequently to discuss the distortions by members of the class
5. Have pupils listen for specific errors. Play back errors for accurate and careful listening
6. Have class listen for the same errors made in other words during the discussions
7. Distribute a list of words using those two selected errors
8. Have class pronounce those words after the teacher. (In unison)
9. Listen for variations among members of the class
10. If an error is made, have the individual pronounce the word, make the correction
11. Listen to the recordings again (complete play-back), having class spot those two specific errors

G. Development of the ability to make specific sounds correctly:

1. Demonstrate and describe the correct placement of articulators in the production of a specific consonant or vowel
2. Have pupils get the "feel" of placing the tongue in the correct position for the production of the sound
3. Repeat procedures (g) and (h) above, stressing the correct placement of speech organs for the production of the selected sound
4. Have pupils make up sentences using those words on the list
5. Be sure to strive for assimilation when these sentences are read
6. Have criticisms by pupils after each sentence
7. Record those sentences in which the sounds are made correctly

V. Sample Lesson

Aims:

1. To develop in pupils the ability to hear the "i" for "e" substitution error
2. To develop in pupils the ability to correct the error
3. To introduce to pupils the use of the International Phonetic Alphabet as an aid in developmental speech

Materials:

1. Mimeographed sheet of IPA with examples of each sound in context
2. A simple paragraph written in phonetics
3. Tape recorder
4. List of words using "e"

Procedures:

1. Listening session for the further development of "speech ears". (Specific "target" "i" for "e" substitution)

2. Composing poems using the words on the list. (Amend, pretend, lend, independence, correspondence, etc.)

3. Discussion of the ability to "listen" as an aid in correction of errors

4. Discussion of a device which would make it possible to "see" errors and corrections

5. Introduction of IPA as such an aid

6. Distribution of copies of IPA

7. Oral reading of sample words used on sheets

8. Using the phonetic alphabet as an aid, the class should be able to read the paragraph with little assistance from the teacher

9. Trial use of IPA by the class in writing the incorrect and correct use of selected words on the list

N.B. Each day during the course opportunities for transcribing errors and corrections into IPA should be used. By the end of the course, pupils should have some visual idea of a speech sound.

IPA should be used as an aid in the same way that listening is an aid. The use of the phonetic alphabet should not be an end in itself.

VI. Evaluation

The daily results of a class in developmental speech are usually easily apparent because of the inherent nature of such a class.

A. Pupil-Teacher Appraisal

1. Help the class to discover errors and corrections through the auditory sense

2. Assist pupils in recording visual speech thrcugh IPA

3. Assist pupils in setting up standards for voice and speech production

B. Teacher Appraisal

1. Observe pupils for spontaneous and sustained participation in the activities of the unit

2. Observe the acuteness with which pupils recognize and correct their speech errors

3. Be alert for indications of increased proficiency in the use of correct patterns of speech and voice production

4. Observe the manner in which pupils receive and accept self criticisms and teacher criticisms

C. Speech Test

D. Check Sheet

E. SAMPLE MODIFIED SPEECH PLAN

English Class

Approximately 35

I. Introduction

Early in the history of education, the goals in the teaching of English were clearly defined: to help pupils to read well, to write well, and to speak well. In spite of the fact that for many years special assistance and technical knowledge have been given to the teacher of English in order to help him guide his class in reading and writing, the speech arts, until recently, have been largely neglected.

The first "speech" is the birth cry. After this the child progresses according to his environment.

It is very important, therefore, that from the time that a child begins to attend school until he leaves, he should be under the guidance of teachers who have these qualifications:

1. Ability to give the child correct speech patterns to follow.
2. Ability to hear the speech errors of a child and make appropriate recommendations.
3. Ability to describe the position of articulators for the correct production of speech sounds.

Since speech is used daily in every classroom, a certain amount of developmental speech can be taught as a natural skill closely correlated with the regular classroom work.

In the English classroom, opportunities for the development of correct speech skills present themselves.

Gray, Strang, Monroe, Gates, Foran, find that there is a close relationship between speech and reading and spelling.

The following points should be taken into consideration as the teacher learns the pupil:

A. Intellectual capacity

B. Physical condition

(1) Anatomical
(2) Physiological
(3) Neurological

The development of the speech skills should be an integral part of the entire course in English. Intensive drill work and stressing of the speech program should vary with the number of errors found in that specific class, the aptitude and ability of the members of the class, and the amount of time needed for other english activities.

It is suggested that an intensive speech program, such as is described below, be given at least during one semester in the regular English class.

II. Aims

A. General Aims

These are the aims that are carried out by any English teacher in directing a class.

1. To build good habits in speaking, writing, reading and thinking
2. To develop self-confidence and self-respect through pride in work
3. To build and strengthen an interest in home and school
4. To develop responsibility in contributing to the life and work of the community

B. Speech Aims

These are the aims of a teacher who is incorporating developmental speech in the regular work of the English class.

1. To make pupils "speech conscious"
2. To give correct speech patterns to the class
3. To diagnose and correct flagrant voice and diction problems
4. To make pupils aware of the correct position of the articulators in the production of specific speech sounds
5. To develop in pupils a kinesthetic and auditory capacity in voice production and in articulation
6. To develop in pupils correct habits of voice and speech production

III. Launching

The same type of "common sense" reasoning which is used in motivating for the improvement of reading and writing skills should be employed in launching a unit in developmental speech.

A. Speech as the primary method of communication
B. Speech as an asset in
   1. Personality
   2. Employment opportunity
   3. General happiness and well being
   4. Social acceptability
C. Necessity for same high standards in speech skills as in reading and writing skills
D. A recorded diagnostic speech test providing for:
   1. Identification of the pupil
   2. A reading sample
   3. An "on the spot" oral composition
E. Preparation of a speech check list
F. Division of class into three groups:
   1. Remedial
   2. Average
   3. Exceptional
G. Development of proper attitudes toward critical analysis as the major technique for improving speech

IV. Procedures

The method of proceeding must take into consideration the three groups to be taught. While groups 2 and 3 read and prepare oral reports on some selection, group 1 will begin immediately to analyze and drill on speech defects. Eventually all groups will study to a greater or lesser extent the basic skills of the course.

A. Periodic recordings and analyzation

B. Daily drills providing for review and introduction of new areas for correction

C. Development of "speech ears" by:

1. Point out the error
2. Listening to the correct sound as contrasted with the error
3. Independent recognition of the correct and incorrect sound
4. Producing the correct sound

D. Use of the International Phonetic Alphabet in recording correct and incorrect pronunciations

E. Exercises for development of correct voice production

1. Volume
2. Pitch
3. Quality

V. Sample Lesson

(See next sheet)

F. SAMPLE LESSON

CORRELATION OF SPEECH AND LITERATURE

Aims:

Group 1: To develop the kinesthetic and auditory senses necessary for good articulation

Group 2:)
Group 3:) To prepare reports to be read orally at the next class period

General Drill Period --- Drill on Final Consonants and Blending

	GROUP 1	GROUP 2	GROUP 3
Procedure:	Continuation of drill with special emphasis on voice production 1. Have an individual compose a sentence orally. 2. Allow group to criticize the individual's performance from the standpoint of blending and voice production. 3. Teacher demonstrates method of acquiring the kinesthetic sense for good voice production. 4. Have group stand and imitate teacher's model 5. Teacher listens to individual and points out good and bad production. 6. Individuals with correct voice production asked to describe the "feeling" for the class.	Preparation of a summary of "The Necklace" by Guy de Maupassant.	Preparation of a report on the life and times of Guy de Maupassant.
	Group chairmen, with the aid of a model form for writing reports, will guide the groups' activity.		

SAMPLE LESSON (Continued)

	GROUP 1	GROUP 2	GROUP 3
Procedure: (Continued)	7. Successful students will act as models for the group		
Evaluation:	8. Repetition of the original sentence a. Individuals b. Group	Report of progress through group chairmen	
Assignment:	9. Assignment a. Compose 5 practice sentences for tomorrow's drill period. b. Practice these sentences paying particular attention to voice production and blending	Be prepared to read aloud the reports on the readings. These reports will be criticized by group 1 with regard to the skills drilled today.	

VI. Evaluation

The methods of measuring progression in speech are many. Each oral response indicates the degree of mastery of speech skills acquired by the individual. More formalized evaluations are also helpful in determining the attainment of the objectives of the course.

A. Teacher-Pupil Appraisal

1. Comparison of the original recording with subsequent recordings

2. Review of check lists noting progress or lack of progress in the various areas

3. Periodic oral tests concerned with the various skills taught

4. General tests on technical points given to groups 2 and 3

B. Teacher Appraisal

1. Regrouping pupils according to individual progress

2. Provision of materials of increasing difficulty for pupils who progress rapidly

3. Teacher criticism of oral reports, panel discussions, dramatizations kept in diaries and anecdotal records

C. Speech Test

D. Check Sheet

G. SAMPLE UNIT PLAN

DEVELOPMENTAL SPEECH

for the Slow Terminal English Class

I. Introduction

The slow terminal is often average for his grade level, socially mature and develops slowly. He usually has little imagination and likes to work with his hands. His attention span is very limited and he is very confused by sudden changes. Usually, he experiences difficulty in discovering his own errors. He wants social approval desperately. His misuse of speech is a vital handicap to the realization of this need.

One asset on which the teacher can capitalize with a class of this type is the capacity of this individual terminal to imitate what he hears. Yet, because of this very ability, he frequently practices poor speech habits.

He usually makes frequent errors in grammar. Therefore, the speech teacher has a twofold opportunity to provide correction and consequently develop good habits in the pupil.

Such a class is a challenge to the imagination and ingenuity of the teacher. Colorful charts, posters, pictures, etc. should be used to provide pupils with opportunities to speak.

A course in developmental speech, even for one semester, could assist such a pupil immeasurably in making a satisfactory adjustment.

1. To provide pupils with opportunities to speak
2. To test individual pupils and arrive at an evaluation of the speech problems of the class
3. To provide listening experiences for the group
4. To recommend drills, games, and other suitable devices for correction of errors.

II. Launching

In this group very practical, vivid reasons must be given at the initiation of a course. Variation of these reasons must be presented frequently so that the goals are kept constantly before the group.

Excellent rapport with the group is a must. Pupils of this type thrive on encouragement. Adverse criticism is familiar to them. Therefore, the teacher must take care to build up correct attitudes toward criticism, sprinkling criticism generously with encouragement.

A. Leading questions and discussions like:

1. "How many of you saw "Ramar of the Jungle" on television yesterday afternoon? A discussion of the show should follow. This should lead naturally to, "If you were to close your eyes during the show, would you be able to tell the difference between the speech of Ramar and the speech of his Indian Guide?" "What are some of the things which would tell you the difference?" List the suggestions on the board.

Underscore "Errors". This should lead to a general discussion of errors in speech and gradually to the errors of many members of the class.

2. How would you like to be selected to represent the school at a conference in New York City?

B. Discussions must be vivid, practical and appealing.
C. An appeal for honesty in evaluating of self can be used if the teacher has established a rapport with the class.

III. Procedures

The same skills are being taught as are being taught to the average and laboratory group in speech. The only difference is in the drills, which are simplified versions of the regular drills.

A. Free conversation
B. Diagnosis of speech problems by teacher
D. Fun in recording
E. Listening to your voice for fun
F. Listening to your voice "for serious"
   1. Isolation of special errors for listening
   2. Comparison with correction
   3. Practice of correction
   4. Analyzation of the "feel" of articulators in correct position
G. Getting a "healthy voice"
H. Practice with a "healthy voice"
I. Games to make the "sick voices" well
J. Intonement
K. Instruction and demonstration of correct speaking posture.

IV. Sample Lesson

Aim: To develop in pupils the ability to get voice to the "front" of the mouth and out of the "throat".

Activities:

A. "Let's pretend to interview famous people."

   1. A recording is made of the "interview"
   2. Free conversation including:

      a. Vital statistics
      b. Various interests
      c. Favorite games

B. Articulatory review using:

   1. Pictures from the scrapbook
   2. Jingles

C. Kinesthetic exercise

   1. Throw your voice as you throw the "bowling ball"

V. Evaluation

With the terminal type, it is necessary to keep a constant watch for the individual child who may have been inaccurately placed in a class of slow learners because of very poor speech habits. Such children discover the "secrets" of good speech easily and quickly. They should receive close individual attention.

A. It is necessary to keep a close check on instruction in a class of this type. Teacher should evaluate himself in interest and rapport with group daily.

B. Students should be permitted to listen to their progress through frequent recording and listening sessions.

C. A simplified check sheet at the beginning and at the end of the course should be submitted to the pupils.

D. The tests should be attractive and interesting enough to call forth the best responses of the pupils.

H. CONDUCTING A MEETING

VALUES OF PARLIAMENTARY PROCEDURE

1. Applies logic and common sense to getting business transacted easily and quickly.

2. Provides for full and fair democratic expression of opinion of every member of the group.

USE OF PARLIAMENTARY PROCEDURE IN THE ELEMENTARY SCHOOL

1. If children use its form consistently from the third grade on, they should know almost all the procedure by the eighth grade.

2. Learning parliamentary procedure should be gradual and based on the child's needs.

PROCEDURE THE TEACHER SHOULD KNOW

The constitution consists of eight parts:

(1) The preamble, which explains and describes the purpose of the organization
(2) The name of the club
(3) Those entitled to membership
(4) A list of the officers and their duties
(5) When and how frequently the meetings are to be held
(6) The method of amending the constitution
(7) What percentage of the total membership constitutes a quorum
(8) The by-laws, which include more details concerning the organization, such as the payment of dues and the method of electing officers.

Election of officers:

(1) After the group adopts a constitution it is ready to elect officers.
(2) Sometimes it is stated in the constitution that nominating committees make the nominations.
(3) After nominating committee has presented its slate, the chair may ask for nominations from the floor.
(4) If there is no nominating committee, members make nominations. No second is required.

Duties of officers:

President:

Presides at all meetings and keeps order.
Does not allow a member to speak unless he addresses the chair.
Cannot vote when voting is done by acclamation, by standing, or by show of hands, except in the case of a tie.
May vote in secret ballot, provided he places his ballot in the box before the counting takes place.
Does not present a motion or enter discussion while he is in the chair.

Vice President:
Takes the place of the president when he is absent.

Treasurer:
Keeps record of all expenditures and all income.
Gives receipts for money he takes in and asks for receipts of money he gives out.

Secretary:
Takes care of correspondence.
Keeps minutes which include:

1. Types of meeting - regular or special
2. Name of organization
3. Date and hour of meeting
4. Name of presiding officer
5. Record of who is present
6. Action taken on previous minutes
7. Record of main motions that were not withdrawn, who introduced them, and what happened
8. Point of order and record of all other motions not withdrawn
9. Time of adjournment
10. Signature of secretary.

Order of a meeting:

1. Call to order
2. Roll call
3. Reading, correcting and approving minutes
4. Announcements by officers
5. Report of standing committees and special committees
6. Old business
7. New business
8. Adjournment

Ways of voting:

1. Show of hands
2. Members standing
3. Aye or no
4. Secret ballot

A member may ask for a recount of the votes if he doubts the decision of the chair. To do this, he calls, "Division."

Types of motions:

1. Main motions. Introduce into assemblage business upon which assemblage must act. For example: plans for picnic, presentation of program, etc.

2. Privileged motions. Protect the rights and comfort of members of the group. For example, lighting, heating, calling for orders of the day. Require direct and immediate attention. Take precedence over incidental, subsidiary, and main motion.

3. Incidental motions. Refer to matters of parliamentary procedure. Take precedence only over motions out of which they arise. Are voted on before subsidiary motions are discussed or voted on. For example, a member may ask for a point of order. Another member may wish to request information from the maker of the motion.

4. Subsidiary motions. Modify the main motion.

Purposes.

(1) To change debate on main motion, as by amending it.
(2) To dispose of a question for that particular meeting, by postponing indefinitely (laying on the table or referring to committee).
(3) Postpone action until a certain time.
(4) Stop debate by requesting immediate vote.
(5) Fix time limit on individual speeches by limiting or extending debate.

Take precedence over main motion; that is, must be disposed of before discussion on main motion takes place.

5. Renewal motions. Bring up business for further consideration. Have the rank of main motions and are introduced only when no motion is on the floor. Considered like new business.